



HIGHlight

March 2006

From the President...

The purpose of art is not the release of a momentary ejection of adrenaline but is, rather, the gradual life-long construction of a state of wonder and serenity.

—Glenn Gould, Pianist and composer

Greetings, PSNM Friends —

What astounding art we saw at our last meeting! It was another reminder to me of what an extremely rich art environment we have in Albuquerque – so rich that a painter as accomplished as Brian Cobble can live and work among us without our ever knowing it. Many thanks to Fred Yost for finding Brian, and to Brian for consenting to give the program with only a few days to prepare.

And speaking of world-class artists in our midst, BIG congratulations to Paul Murray, who won the Jack Richeson/Unison Pastels Best of Show Award in the seventh annual Pastel Journal 100 Competition.

Paul's Best of Show painting will be featured on the cover of the April issue. Two other of Paul's paintings won third place and honorable mention in the landscape category. Way to go, Paul! No one could deserve it more!

The meeting to choose the jurors and judge for the 2006 National Show was attended by about 25 people. Glenna Hartmann has agreed to be the judge and to teach a workshop. Glenda Jensen is still confirming arrangements with the three jurors.

Be sure to visit our new website (www.pastelsnm.org) and consider having your own page in the online gallery. Instructions and an application form are accessible through links on the Gallery page. Michael Chesley Johnson, a PSNM member and the website designer, noted that in the first week we averaged 16 visitors each day. If you don't have your own website, it's a good way to get your artwork seen by a much broader audience. And if you do, let us know so we can add your web address to the Links page.

—Betsy Greenlee

Monthly Meetings at the Albuquerque Museum

Saturday, March 11, 10am

Iva Morris Paints Western Skies

Learn from Iva as she explores the use of both grounds and underpainting when rendering the atmospheric effects found in skyscapes. She will demonstrate how to create different weather impressions and cloud formations, using these techniques. Both composition and creating a "mood" for the piece will be stressed.

There is still time to register for Iva's two-day workshop. See details on page 5.

Saturday, April 8, 10am

Digital Photography is Here to Stay!

Local photographer, **Pat Berrett** will discuss and instruct on all matters digital. Don't miss this informative presentation.

Treasurer's Report

As of Dec 2005

Checking Account	\$7,937.51
CD	8,183.43
Total	\$16,120.94

Gallery Page Special Discounts!

If you apply for your own Gallery page before March 15th, it can be on the PSNM website for only \$65 for the remainder of the year.

Or alternatively, apply up until May 15th for posting starting in June for only \$55.

Go to our website and follow links on Gallery page to apply.

January Program Review

Deborah Christenson Secor has been a role model for me. Several years ago, she re-invented herself as a painter and in so doing raised her work to a new level. For this reason I am pleased to be able to be a “guest” reviewer and write this synopsis of her demonstration for the January meeting.

Deborah’s demo was about painting at night. Contrary to what we might think, the evening is filled not only with shape, value and color, but it presents us with a rich opportunity to be inventive and creative with value and color.

Our vision at night is predicated on value, not color, but these dark shapes are still defined by light. It is up to us to apply color in these areas and that’s where we can be creative — and there are so many great “dark” colors we have access to. She spoke in particular about Great American and Schminke darks.

There are some important compositional considerations in painting the evening. Foremost is the tendency for the viewer to be drawn to light. In a dark scene, any application of lighter values will attract attention so we should be very careful about applications of lighter colors. On the plus side, it is easier to design “light” to move the viewer’s eye in an evening painting. An example Deborah gave about a bright area was the moon. If you put a bright object like the moon in a painting, it is automatically going to be the center of interest in your painting.

Some of the technical information Deborah passed on included: Don’t use bright white for stars or city lights. Start with a lower key medium tone. Along these same lines, don’t build up lighter areas with light or bright colors; again, start with medium colors to build lighter areas.

She also passed on Doug Dawson’s formula for adding bright spots in a painting: Save a spot for the bright area, don’t add any pastel. When completing this bright spot, start out with a medium dark or medium color in the saved area. Then carefully add the light color with slight blending — don’t over-blend the added color.

Deborah’s final comments were about detail. For her, details should be applied sparingly, and is “calligraphic”—the revealing handwriting of the artist.

— Paul Murray



Deborah adds finishing touches.

February Program Review

Brian Cobble’s Unique Technique

There was a full house at the February meeting, awaiting Colleen Howe’s talk and demo. We were sad to learn she had to cancel due to a case of pneumonia and wish her a speedy recovery, and hope to see her at a future meeting later in the year. We were fortunate when Brian Cobble agreed, on very short notice, to give the talk. Program chair, Fred Yost, got in touch with Brian, who lives in NW Albuquerque after seeing one of Brian’s images in an art magazine.

A Las Cruces native, Brian has a unique method, which he stumbled on with the help of his dog. While growing up in Las Cruces, he took a painting class as a teenager and went on to major in art at NMSU. He was accepted at SMU in Texas for grad school. While there, several great Texas painters were his fellow students in the art department.

Following graduation he spent the next several years in New York, Albuquerque, New York again, and has been back in Albuquerque the past 10 years.

After painting in oils for several years, he developed sensitivities to the fumes and solvents, so tried other mediums, eventually dabbling in pastels. Because his studio was in a building that was locked nights and weekends, he started painting pastels at home in his tiny apartment. He started doing small pastels that he could exhibit as filler for his larger oils. After experiencing more health problems with oils, he started doing large charcoal drawings back in Albuquerque. He had started a large oil painting in NY of the Staten Island Ferry, but it didn’t quite work, so he stashed it under the bed, where it remained for several years, gathering dust; the dog even slept on it. There were several oils that didn’t quite work out, so he tried experimenting with them by painting pastel over them.

This is where his technique evolved. After cleaning the dust and dog hair off the Staten Island Ferry, he applied a coat of Winsor Newton clear gloss with grit over it, then an oil (or possibly acrylic) wash over that. Then he painted pastel on top, once everything was dry.

As his technique further evolved, he would first do a pencil (#2) drawing on white Strathmore cold press illustration board or paper, which is mounted to birch plywood with YES bookbinder’s glue. Some large paintings start out as large charcoal drawings on either the illustration board or watercolor paper. He ships his finished unframed paintings to his Texas gallery in a wooden crate he makes, which can be easily unscrewed by the framers. He and the gallery have a list of several frames that they use which work with his art. He ships Second Day Air, FedEx with good results. Sometimes Brian uses spray fixative while the work is in progress and gives it a light spray at the end. Since his palette leans toward the dark side, this does not dull his painting. He uses a couple of different papers, and likes any kind of pastels, but prefers the harder pastels. Brian won 2nd place

in this year's Pastel 100, a box of Unison pastels which he likes to sharpen with sandpaper mounted on board. He frames with a non-reflective glass, such as Denglass or AR Glass, since he works large and in a dark palette. The largest he will paint is 60" wide, due to the size of the glass.

He works on several pieces at a time, but at some point concentrates on one at a time the further along it gets. Some large paintings will take 3-4 months to complete; others just a couple of weeks. He takes lots of reference photos and will frequently do composite drawings from several photos to compose his scene. He will move images around until the composition, which is a gut feeling, "works." He never follows the "rules".

Brian mentioned that author and pastel artist Bill Creevy used similar experimental techniques by composing images from several sources. Brian has tried *plein air* painting, but reports it has been "a disaster" for him and too hard. Brian showed several slides of past work, all executed in his technique of painting in pastel over a charcoal sketch. Many times he will sell just the charcoal or pencil sketch; they are complete enough to stand on their own. His wife has modeled for him in some paintings where he needed a female figure. He prefers the light in late day/dusk, or early mornings for his images. Well versed in both traditional landscape, and rural/urban street scenes, he has painted scenes from Hatch, NM to New York City and small towns in Nebraska. Brian is represented by Valley House Gallery, Inc. in Dallas. Visit their website: www.valleyhouse.com

— Gail Murray



Above: *El Paso*



Left: *detail of El Paso*



Left: *South Broadway, 2002.*

More of Brian Cobble's paintings can be seen in the April 2006 issue of the *Pastel Journal*.

Good Values: Monochromatic Underpainting in Pastel

by Michael Chesley Johnson, PSA

We are blessed with eyes that can see color, and lots of it. Stunning color and subtle color; warm color and cool color; color that hits us emotionally. And because it hits us emotionally, sometimes color is all we see when we look. Unfortunately, for those of us who paint representationally, it's not color that defines the shapes in front of us — it's value.

In order to represent the world accurately, we have to dig below the color to the foundation that supports it. But that's mighty hard work. Especially when your heart is beating fast!

I'm a landscape painter, and when I search for my subject, quite often it's color that draws my eye. The orange, late evening sun on a nearby mountain... a patch of vivid blue sky reflected in a pond... a broad sweep of yellow cottonwoods along a stream. Sometimes the color takes my breath away.

But before I grab that first stick of pastel, I stop. I take a deep breath. I tell my heart to slow down. Then I look again. I try to imagine my view as a grayscale copy without all the distracting color. I squint a bit — we all do that, right? — not only to see the big masses better but also to reduce the impact of color on my pulse rate.

Only when I've done this am I ready for that first stick.

Seeing the world in big shapes of light and dark takes practice. It also takes practice to "stay the course" and to not let color coax you off the path. (Color can be a mischievous friend.) Quite often in my workshops, I encounter students who haven't developed this skill or who, perhaps in the heat of the moment, give way to the wily charms of color. Because of this, I give my students a way of starting that helps them. Even advanced students benefit from this method.

First, make a black-and-white thumbnail sketch. Recreate the scene before you with only four values. Although the eye can see around 100 steps in value, four is sufficient to render a subject — dark, mid-dark, mid-light and light. Squint to eliminate the detail and color, and then try to organize your subject into large masses of each of these four values. Ignore dark accents and light highlights; as exceptions, they are not factored into the averages.

Now pick a color that complements your subject — perhaps a warm burnt sienna for landscapes or a cool blue for portraits. Pick four pastels in this color, one for each of the four values. For example, if you chose burnt sienna you'd have four sticks of burnt sienna, one dark,



one mid-dark, one mid-light and one light. Make sure there is plenty of difference between these four sticks. Lay them side-by-side so you can see. If there's any question, then they

<Vine charcoal sketch

continued on pg. 6

Member News

Paul Murray has won three awards in the Pastel Journal 100 Competition. Foremost among them is 'Jack Richeson/Union Pastels Best of Show Award'. In the Landscape category Paul received a 3rd place award and an honorable mention.

Michael Chesley Johnson has been awarded Signature Membership in the PSA.

Lorenzo Chavez was invited to participate in a three-person show at the Bradford Brinton Museum in Wyoming for summer 2006 and has recently shown in the Albuquerque Museum as part of the Albuquerque Miniature Show. Additionally, his work will be included in the book, "Pure Color-Best of Pastel" soon to be published by Northlight Books.

Deborah Paris has been included in the new book, *Landscapes of New Mexico*, to be published by Fresco Fine Art Publications and distributed by the University of New Mexico Press. The book also includes such New Mexico landscape legends as Wilson Hurley, Albert Handell and Walt Gonske. Work of the artists in the book will be featured at a show at Manitou Galleries, Santa Fe, opening May 5, 2006.

Lee McVey is one of the artists represented at Mountains Edge Fine Art, the gallery **Deborah Paris** and husband, Steve Whalen have opened at 616½A Canyon Rd. in Santa Fe. Steve manages the gallery, and would welcome your visit. Lee also is having a one-woman show at the Macey Center in Socorro in April.

Judy Bromberg, Gayle Button, Bill Canright, Marilyn Drake, Carol Hall, Bianca Harle, Lynn Hartenberger, Elaine Koehler, Deborah Paris and **Nancy Silvia**, who are also members of PANM, are all showing their pastel paintings at Plein Air New Mexico Gallery in Bernalillo, another Deborah Paris endeavor. Opening Reception is March 17 from 5-7pm at 733 S. Camino del Pueblo in the Old Town Shoppes of Bernalillo complex.

Marilyn Drake was please to learn that her painting *Ojito Discovery* was accepted into the Wildlands Art! Exhibit and Fundraiser for the New Mexico Wilderness Alliance. The Opening Reception is March 3rd from 5-9pm at Arts Alliance (San Mateo at Lomas in Fashion Square).

Sandoval County's Historical Still Life Paintings – a Painter's View by Jane Maclean

"What would you do with this space?" This is an exciting question for someone who enjoys dreaming and creating. Before the ground was broken for the new Sandoval County Judicial Complex, I was dreaming of artwork that would be in its rotunda.

As I considered the location of the building, it was obvious that nothing could compete with the landscape out the expansive windows to the east. Authentic and engaging still life paintings would be an attractive contrast. With my love of history and art, I decided to represent three historical periods of the Sandoval County area by locating specific items that would tell the cultural stories. My choices, all of which have interesting individual stories, came from New Mexico museums, private collections, and the Sandoval County Historical Society. Selection was influenced by relevancy to the period and locality, association with daily living, preservation of skills that are being lost or forgotten, and being a fine or unique representation of its type. A strong consideration was given to what would be the final presentation of color and texture. Pastel, with its luminous surface, was the chosen medium. These paintings are now presented in hand carved, crafted, and gilded frames created in the old world tradition by Greg Tindel of Art Enhancement. Their names were thoughtfully chosen to connect the images, give them action, and describe a sense of time. Three 30"x38" paintings with the names, *Honoring Centuries of Native Traditions*, *Carrying Old Traditions to a New World*, and *Blending Many Traditions to Form a Union* now hang in the rotunda of the Sandoval County Judicial Complex at Highway 528 and Idalia Road.

It might be of interest to know about the painting process itself. As items were selected for each painting, their composition was arranged and rearranged. Basically, I was looking for reflections, texture, shadows, balance of color, movement of light, and movement of the eye through the image. The emphasis was to create a sense of life. I included a "back room" in each piece to suggest a sense of mystery. Most of this compositional planning was done first in my mind and then on paper. (This was a considerable challenge in that most of these items were never in the studio, nor did they see each other in reality. They

continued on pg. 7

Honoring Centuries of Native Traditions, Carrying Old Traditions to a New World, and Blending Many Traditions to Form a Union



Workshops

Iva Morris Workshop

March 25 & 26, 2006 • Albuquerque, NM

Two full days of instruction from noted pastelist and PSNM member featured in Pastel Journal Dec. 2005 issue, page 63. To register, send a check made out to PSNM for total \$100 cost to Wanda Portee, Treasurer, PO Box 3571, Albuquerque, NM 87190-3571

Nance McManus Workshops

“Pastels are Paint...not Chalk”

March 25 & 26. Desert Art Supplies, Las Vegas, NV area of Henderson. Go to their website: www.desertartsupplies.com
April 21 & 22. UNM Continuing Education Dept.
Nance offers folks a chance to play with different pastels and different surfaces. Also she encourages people to bring in problem pieces with the idea of getting them fixed – together. For more information, e-mail Nance at: nance@ringsteward.com

Deborah Secor Basic Landscape Class

April 1 to May 20, 2006 • Saturdays from 1:00 to 4:00

The Artist's Studio at Hoffmantown Center (SW corner of Wyoming and Menaul). 8-week class costs \$200.00 (inc. tax) \$75.00 deposit required. Balance is due at the first class.

Learn how to do it in pastels! This class is for the student who wants answers to all the basic questions, such as what paper and pastels to choose. Learn how to get started on painting the landscape, see some useful techniques with the fun and forgiving medium of soft pastels, and explore the ins and outs of painting the southwestern landscape. A materials list and directions will be sent to you.

To reserve, contact: dsecor@peoplepc.com or 505-281-0194

Ann Templeton Workshop

Sunday, April 23rd through Tuesday, April 25th

There are still a few openings. Workshop is at the Hispanic Arts Building during MasterWorks. 9 AM to 4 PM each day. Contact Elaine Koehler at 323-1617 to sign up. Cost of the workshop is \$240. \$100 deposit needed to hold your spot.

Deborah Paris Workshop

May 29 - June 2, 2006

Ghost Ranch, NM

Five day class, plein air/studio; \$495

For information or to register, go to:

www.deborahparis.com or email Deborah at: deborahmparis@aol.com or call 505.867.8188

Lorenzo Chavez Workshop

October 2 - 6, 2006 - Plein Air- Taos New Mexico

The Taos area has a long and colorful history. The Taos Art Colony was formed in the 20's and today many artists, writers and other seekers of beauty are drawn to the splendor and serenity

of the high desert mountain area. We will be outdoors everyday (weather permitting) creating small field studies on location. Lorenzo is a member of the NWR Artist Group and was a guest artist at the Plein Air Painters of America Show and the Miniature Show at the Albuquerque Museum. His work is featured in Southwest Art, Art of the West and Pastel Journal. Study traditional landscape painting, outdoors on location. For more information visit www.fechin.com or call 505-776-2622. Please visit www.lorenzochavz.com for instructor information.

Terri Ford, PSNM, PSA

Paris en plein air...ooh, la, la

Oct 16, 17, 18 & 19, 2006

\$325.00 Tuition

Join Terri for 4 days of plein air painting in this gorgeous city! Each day, Terri's demonstration and discussion will focus on composition, value, approach to color, thought process and the varying factors related to painting outdoors. Work at easels and plenty of individual attention will follow. Welcome and farewell receptions will be held upon a houseboat on the River Seine with a dazzling view of Notre Dame...the heart of Paris! Travel and accommodation arrangements are up to you, but a great list of hotel and apartment recommendations is available. Contact Terri at 408-286-3801 or email: tford@terrifordart.com
Complete information at www.terrifordart.com

IAPS Pastel Workshop Scholarships

APPLICATIONS MUST BE RECEIVED BY APRIL 1, 2006.

No material will be accepted for review after that date.

In an effort to provide higher learning and enrich the knowledge of serious working artists who have not yet reached professional standing in their career, the International Association of Pastel Societies (IAPS) has announced that it will be awarding two IAPS/Urania Christy Tarbet Scholarships (worth up to \$500 each) for study with a Master Pastel Artist. Applicants for these scholarships must be members in good standing with an IAPS Member Society, such as PSNM.

To apply for the IAPS/UCT scholarship, you need:

1. A letter of request, stating how long you have been painting in pastel, and anything you would like to share about yourself and your art;
2. Twelve (12) slides or clear photographs of your most recent work (put your name and address on each slide or photograph);
3. Proof of membership in your local society which is an IAPS Member Society (a copy of your 2006 PSNM membership card, or a copy of your cancelled 2006 PSNM dues check, or a letter or e-mail from PSNM stating that you are a member in good standing for 2006);
4. A self-addressed stamped envelope for the return of slides and/or photographs. Material sent without a SASE becomes the property of IAPS and will remain in the IAPS Society Archives.
5. Send all of the above material to: Urania Christy Tarbet
P. O. Box 567, Pollock Pines, CA 95726

IAPS website is: www.pastelinternational.com

continued from pg. 3 - **Good Values**

aren't different enough. If you have trouble, get a value scale and compare the sticks against it. A value scale simplifies the eye's 100-step range into only 10 steps. Your sticks should match values 2, 4, 6 and 8.

Next, start your painting. First create a monochromatic underpainting with these four pastels by sketching in the big masses and blocking them in. This may sound obvious but I have to say it anyway: The dark pastel paints the mass that should be dark, the mid-dark paints the one that should be mid-dark, and so on. Once you've got the masses laid in, compare them to each other and also to your sketch to make sure the value relationships are correct. (Do not refer to your actual subject yet. You'll just get confused!) If they aren't, you must correct them now before going further. Wipe away pastel if you must until you get it right.

Continue refining your masses into smaller shapes with just these four sticks. You'll get to a point where your thumbnail sketch just doesn't have enough information for you to continue. Now you may put away the thumbnail and refer to your subject. As you refine your shapes and break them into smaller ones, make sure you maintain the value integrity of each big shape. Shadows should remain shadows; light areas, light areas.

When you've gone as far as you can bear – and if you're like me, you'll be hankering to lay down some real color sooner than later – you must fix the pastel to your surface. You have two options so this monochromatic layer doesn't mix with and muddy the "local color" you'll be applying next. If you used paper that buckles with wet media, such as Canson Mi-Teintes, spray several light coats of fixative over the underpainting. You need to fix the underpainting well enough so that you can brush a finger across it without removing any pastel. This will probably take a good bit of fixative, so spray it outdoors.

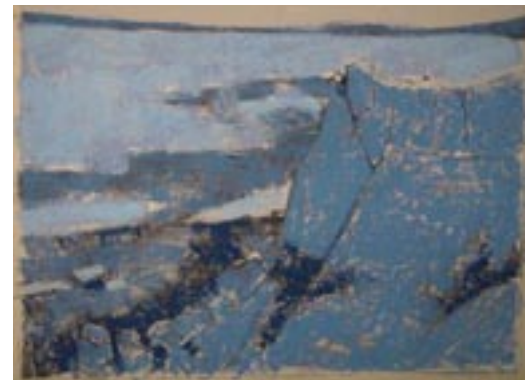
If you used a sturdier surface such as Wallis sanded paper, wet a small, stubby bristle brush with denatured alcohol or Turpenoid and scrub in the pastel. Start with the light areas first and work your way to the dark areas so that the light areas stay light. This will literally turn the pastel into paint. Let it dry until a fingertip run across it comes away clean. (You can create this underpainting with watercolor or acrylic washes, but because of the nature of these media, it's hard to stick to four, well-separated values.)

Now you're ready for local color. Take each of the four pastel sticks you used for the underpainting and find local colors that match the four values. It's easiest to get the values right by laying the "parent" sticks on the table and grouping the "children" around them. Apply your new colors, but again, make sure you keep the values the same in each area. If you see that you need more color or more detail, fine, but maintain value integrity.

By the way, part of the joy of painting for me is painting in the heat of the moment, and if I apply cold reason at every step, I'm not going to have much fun. One thing I do to keep the joy flowing is to pick lots of colors for each value just before I start the local color stage. These are colors that look like they might work, but I'm not sure of. That way, I start with four big piles of colors – one for each value – that I am free to grab from as my pulse rate soars.

It won't take long to finish now. If you use loose, painterly strokes, you can get a pretty fine piece in short order. And all because of keeping good values right from the start.

Michael Chesley Johnson is a member of PSNM, PSA and Pastel Artists Canada, among other art organizations. He also teaches workshops across the country and in Canada. A Contributing Editor for The Pastel Journal, he has also written for American Artist, The Artist's Magazine and Southwest Art. He is the author of "The Art of Ann Templeton", a retrospective of the artist's 35-year career. For more on Michael, see www.MichaelChesleyJohnson.com.



Blocking-in the masses with blues



The blue block-in after a wash with Turpenoid



Laying in the true color



Finished painting: "Evening at the Narrows," 19x25, pastel

Exhibitions • Call for Entries • etc...

Masterworks

Opening Reception Friday, April 7, 2006 from 5-8pm

Deadline for Miniatures is March 25, 2006

For a prospectus, please contact Elaine Koehler,

PSNM representative, at 323-1617, or by email:

jkoehler23@comcast.net

Darryl Willison-America's Drawing Cowboy

Saturday, March 11th 5-9 p.m.

"42 Years of Smiles" art event at the Range Cafe in Bernalillo!

Come see zesty new pastel works created especially for this show. Dine and enjoy live music while soaking in the art! See you there!

Need more info? www.americasdrawingcowboy.com

Or call Art Gallery 66 at 867-8666 Fri-Sun, or drop by

3rd Annual Central Coast National Fine Arts Competition

Deadline May 31, 2006, juried by John Burton

www.burtonartstudio.com and hosted by the Morro Bay Art Association. Best of show is \$1000. Entry fee is \$25 for first slide, \$10 for each add'l slide, up to 2. Exhibition runs Aug. 10 - Sept. 17, 2006. Accepted artists receive complimentary full-color catalog of all accepted work. For more information and prospectus go to: www.morrobayartassociation.org or enclose a #10 SASE to MBAA/Competition, 835 Main Street, Morro Bay, CA 93442. Phone: 805-772-2504.

Call for artists

The Ghost Ranch Piedra Lumbre Education and Visitor Center is seeking submissions for upcoming exhibits. All mediums will be considered. All exhibits will be group shows and will run for one month.

The goal of the Ghost Ranch Piedra Lumbre Education and Visitor Center is to promote Northern New Mexico's natural history and culture. All exhibits will be designed to promote that goal. Themes will be chosen from submissions received.

Artists interested in exhibiting their work at the Ghost Ranch Piedra Lumbre Education and Visitor Center should provide the following:

- Up to 16, 35mm slides of recent work in a clear plastic slide sheet. Each slide should be labeled with the artist's name, the top clearly marked with an arrow and a number to correspond to an annotated slide sheet. Submissions may also be made by e-mail. Photos may be sent if that is the only format available. Please be sure the quality of the artwork may be accurately seen in all submissions
- Annotated slide sheet with artist's name, address, phone number, slide number and dimensions
- Copy of resume and Artist's statement.

Send submissions to:

Ghost Ranch Piedra Lumbre Education and Visitor Center
Attn: Arin McKenna, Coordinator
HC 77, Box 15, Abiquiu, NM 87510

Any additional questions, please call (505) 685-4312, or e-mail: arinm@ghostranch.org

Inexpensive Advertising!!

Affordable, color advertising on the ARTISTS' AD PAGE in *abqARTS*. Deadline is 15th of month preceding the publication date. All text and digital images (jpg or gif) must be submitted by email to: allan_rosenfield@hotmail.com.

Ad sizes and prices: 3.25" x 1" - \$36.95 per month, inc. tax
3.25" x 2.1" - \$73.89 per month, inc. tax
Ads must be prepaid by check or credit card. Send payments to *abqARTS*, PO Box 11414, Albuquerque, NM, 87192 or pay at: www.abqarts.com

For reminders or to receive information and updates about the ARTISTS' AD PAGE, please send your email address to: allan_rosenfield@hotmail.com. Or call: 254-0504 or 228-2673 (cell).

Historical Still Life Paintings

continued from pg. 4

were secured in different places.) When I was pleased with the composition, I created a 19"x24" pastel study of each painting. These were submitted for approval in December 2004. Painting the final images began in January 2005. I worked on three easels. Using digital photography and self-made models of many of the pieces, visual relationships of reflections and shadows, which first began in my imagination, were ultimately created in pastel.

My research for this project began with stacks of books in the library of the Laboratory of Anthropology in Santa Fe. For almost a year I studied the history of the area and interviewed many knowledgeable and fascinating people. They not

only had a passion for their stories, but had deep appreciation for the items in their care. As this project developed, the local community, the museum community, and additional specialists were folded into the creation process. Through this collaboration, I believe my eventual compositions encompass the spirit of the early settlers of Sandoval County and preserve it for the current as well as future descendants.

Free color booklets detailing the paintings, local history and descriptions of each item in the paintings are available at the judicial complex. For those interested in reproductions of these paintings, there are several options available.

For information, contact Jane Maclean through her website at www.JaneMaclean.com